

Gowns of Colored Organdy Sweeping Through Fashions Like a Deluge



By ANNE RITTENHOUSE.

THE world is not through with organdy. It breaks upon the summer like a deluge.

France has set her nimble wits to designing frocks of this fabric of the kind that bring us back to what we thought had vanished. How the woman of the hour will suit these gowns is something that interests those who study human nature.

Such frocks of organdy as the French have suddenly put into fashion were once worn by the "beautees" who strolled to the pump at White Sulphur Springs and in the corridors of the vast hotels at Saratoga and on the lawns of that early Newport which had little to do with great wealth and its struggle for social supremacy.

Probably woman's nature was the same then as now, but it wore a different aspect. Clothes of men and women may have had something to do with their manners and customs, and it is for this reason that we wonder how the fashions of those days will look on the women of this post-war period. Will our new manners fit those olden frocks?

Do these ruffled skirts of organdy and taffeta trimmed with organdy, these immense hats and Japanese parasols, the strapped slipper with light-colored stockings mean that a world which is weary of strife, bloodshed, pestilence, anarchy and labor disruptions is willing to turn to fashions that suggest peaceful paths, established conditions, restful women, a life of leisure as a substitute for a life of turmoil?

The summer will tell.

Wide Skirts Insist Upon Acceptance.

No one claims novelty for the wide skirt of this June, for its appearance in January was stressed and exploited with the amount of advertisement given to a movie star. Yet the fact that the wide skirt becomes more frequent and is emphasized by masses of ruffles is cause for comment. Woman's attention was drawn to the widening of skirts through dark crepe de chine, through taffeta in pastel shades for evening, and through Grecian drapery that hung in points; but to-day, at this hour, we are asked to regard with due consideration the same fashion in a fanciful number of muslin skirts made in Victorian style. So reminiscent are they of a certain period that one looks for lace mitts and a green parrot squawking in a cage.

An interesting fact about these new ruffled skirts is the use of organdy. Naturally it is a fabric that would first suggest itself to dressmakers when they determined upon distended skirts. Taffeta is a fabric that lends itself to their seek width, but organdy is more suitable to hot summers and frivolous afternoons.

It is the same summer fabric suggestive of heat and laziness, a round of pleasures and a life of leisure that lends itself to outstanding skirts. Crepe de chine, voile, chiffon are too clinging to carry out this persistent new movement.

Another reason for the choice of organdy is this belief in the minds of those who design apparel that it is time to submit to women the proposition that they return to traditional warm weather clothes. This would be an abrupt change for the set of women who, in every country, strictly follow the fashions. They have taken to themselves the dark skin gown, usually opaque. In the cities they have remained loyal to such clothes throughout twelve months of the year.

Made Men and Women Stare.

One day in May a young woman from France appeared in the Ritz Palm Court in New York with white shoes and stockings, white net hat and a white crepe de chine gown. Men and women stared at her as though she were exhibiting something freakish. Twenty years ago she would have received the same startled attention if she had appeared at a lunch in a fashionable spot wearing a gray and black tulle suit with a pair of flat-heeled patent leather pumps and a rough straw sailor hat wrapped with a crepe de chine crown band. Thus do fashions change the public's viewpoint.

To judge by present indications there will be many startled eyes in public places this summer, for not only will white be worn in the middle of the day in the turmoil of a great city, but it will be of chiffon, of thin crepe de chine, of voile. It will be attended by gowns of colored organdy, and it will be trimmed with fantastic and unusual touches.

Here are two examples of what the smart dressmaker does to a white gown. One is of chiffon made in a one-piece slip with square sleeves hanging to the wrist. Over the surface chrysanthemums are applied with an invisible stitch. They were cut of black chiffon and display all their ragged splendor. The round neck and loose sleeves are edged with black chiffon, the poke bonnet is of white Milan straw with a black chiffon scarf run through it, tied in the back.

Another gown is of white and red dotted voile. The skirt is deep from two wide flounces. There is a deep fichu of white chiffon, and at every edge there

Above on left: Afternoon gown of heavy white chiffon, with chrysanthemums of black chiffon applied to surface. The long, open sleeves are edged with black.

Second: Pale green organdy gown trimmed with deep bands of lattice work made from strips of organdy. Short green petticoat finished with lace flounce shows through lattice work.

Third: Black taffeta gown trimmed with ruffles of white organdy with large black ribbon rosette at waist. The deep bertha covers top of arms.

are bands of geranium red taffeta cut in sharp points. The cartwheel hat is built of ruffles of white net and the white crown has a scarf of red voile which hangs to the hem of the skirt at the back.

Organdy Frocks Quite Conspicuous. The dressmakers who have returned organdy to fashion through the medium of the distended skirt have made it more conspicuous by choosing colors. They use white organdy for ornamenting other frocks, but choose orchid, pale green, tope yellow and French blue for picture frocks to be worn on gay social occasions.

The skirts of these frocks are so wide it would not be possible for the wearer to take part in any such public activity as riding in a trolley car or subway express. She will be compelled to lead a life of leisure when she wears such a frock.

One of the new organdy frocks for the country or seashore is in water green with an immense Spanish skirt, half of it formed of open lattice work made from bands of the organdy. Under this lattice shows a green taffeta petticoat, quite narrow and finished with a lace flounce. The bodice has lattice work on the sleeves and in front, and the sash is of bright green net ribbon. It is a minor note of importance that pleat ribbon in any color whatsoever is

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chosen to go about the waist or hips. It has suddenly taken the place of the crepe de chine sash, the ornamental leather belt of the satin girdle. It is chosen in a color that contrasts with the frock. It should not match it.

One of the other colored organdy frocks which has caused public attention is in that lavender tone we call orchid. It sounds rich. Its width is augmented by small ruffles which billow around it like surf. The tight bodice has more of these ruffles at the Second Empire décolletage and on the edge of the very short sleeves. To accentuate the orchid tone of the material there is a purple taffeta hat, a bunch of purple grapes at the waistline and a purple parasol.

When the dressmakers have organdy left over from any frock they use it up as ruffles for taffeta gowns. We would have gazed with amazement last summer upon a woman wearing a Spanish-skirted frock of black taffeta trimmed with scallops of white organdy, increasing the size of the hips beyond what nature ever intended. This summer the appearance of the same frock causes that kind of excitement which precedes initiation and accompanies admiration.

What Is the Choice of the Minority

Organdy and voile are not the only mediums through which the fashion for white is expressed. Somewhere, somehow, a peace conference must have met which signed an international treaty for the wearing of white. Of course it was openly arrived at, behind closed doors, in secret treaty, after the fashion of the new democracy, but its decision has reached the public through the minority who seize upon a new fashion.

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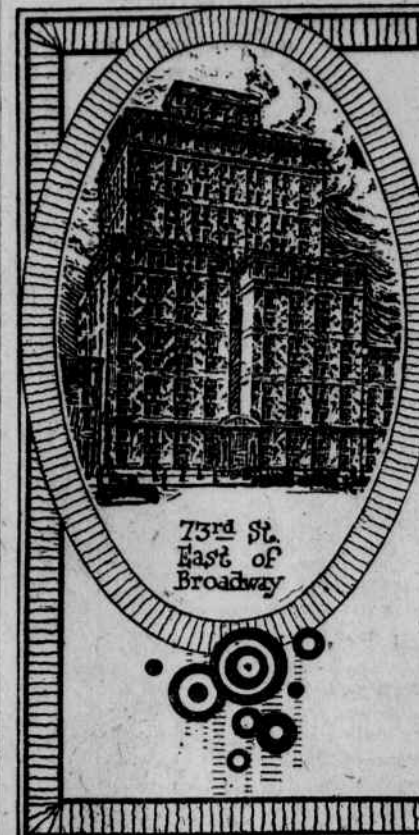
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